



ADRIENNE WESTWOOD & ANGÉLICA NEGRÓN

[]

A PROJECT OF VIA COLLABORATIVE ARTS CORPORATION

Photo by Maria Baranova

[]



Photo by Maria Baranova



Photo by Toby Tanenbaum

[] is a corporeal and sonic exploration into histories of female/femme ancestors co-created by choreographer Adrienne Westwood and composer Angélica Negrón. Together with six performers, they develop an embodied exploration of untold and imagined histories. Weaving throughout a sonic sculpture, the group uses performance's hyper-attentive care to call in and hold experiences of private and personal memories of family lore, real and imagined histories, and ancestor's visible/invisible labor, ultimately asking "what is long ago, but still right now?"

[GLIMPSE IN: \[\] in process, Film by Elizabeth Sargent/Cyprian Films](#)



*“capacity to surprise”
-The New York Times*

*“an evocative new
multimedia dance
performance” -
BroadwayWorld.com*

Photo by Maria Baranova

[] AS PERFORMANCE

[] is anchored by an interactive, sonic sculpture, from which “objects of memory,” a compiling of simple, referential cut-out golden objects, are suspended. It evokes associations of a mobile, a planetary model, the branches of a tree, a constellation map, a memory palace, a machine. This sonic sculpture calls upon Negrón’s changing sound banks through use of MIDI technology, and production design incorporates video (including live-feed) using the same technology to emphasize the feel of a collective experience. Alternating dynamically synchronous movement with individual, intimate isolation, the six performers swing, propel, pause, and enfold through the sculpture, activating the “objects of memory” tone by tone. Each fills the space with its own resonance, thus summoning our memories through, by, and for the performers.



Photo by Maria Baranova



[] AS INSTALLATION



[]'s multiplicities as a performance-installation invite many levels of engagement from the public. When offered as a public installation, visitors may move through the instrument, creating their own path, their own relationship to the objects, and building their own layers of meaning. These participants may also offer their own mini oral histories or other sonic contributions to be recorded, with their consent, for inclusion in future sound banks.

[GLIMPSE IN: \[\] in the David Rubenstein Atrium at Lincoln Center](#)
[GLIMPSE IN: Intergenerational Engagement with \[\] at MOtiVE Brooklyn](#)



[] COLLABORATORS

[] is supported through intersectional co-discovery with performers: Rebecca Fitton (also audio describer), Solana Hoffmann-Carter, Amanda Kmett'Pendry, Kathryn Logan (also video dramaturg, projection designer and assistant director), Katie Swords Thurman, Marissa Truitt, Sugar Vendil and Laura Witsken. Collaborators devise movement from improvisation prompts-turned scores, draw from real and imagined memories and family stories, and respond cyclically to the triggered sounds. This process is additionally supported by production designer Seth Easter, instrument designer Nick Yulman, integrated media designer Brandon Epperson and projection associate Allison Costa .

[GLIMPSE IN: \[\] collaborators discuss video dramaturgy and audio description](#)

[READ THE ESSAY: \[\]'s Audio Description as Radical Representation by Rebecca Fitton](#)

Photo by Toby Tanenbaum

[] ARTISTIC TEAM

Adrienne Westwood is a Brooklyn-based dance artist whose multi-layered work incorporates objects into embodied explorations of memory, bringing traces of other times and places into the present moment. Her work has been presented widely in NYC and at Jacob's Pillow, CCN-Ballet de Lorraine (France), WUK (Vienna), The Firkin Crane (Ireland), and The Philly Fringe Festival. She was a 2020-21 BRIClab artist through which she began [] in radical collaboration with composer Angélica Negrón.



As a CUNY Dance Initiative recipient, she created “s o u n d i n g l i n e” for Snug Harbor’s historic Gardener’s Cottage in 2019; it was described as “an evocative new multimedia dance performance” (BroadwayWorld.com). She is a 2023 Lead Artist at the Mercury Store, and was a 2022 Lincoln Center Space Grant recipient and MOtiVE Brooklyn Artist in Residence. Additional support includes a 2022 Foundation for Contemporary Arts Emergency Grant for [] and the pilot Parent-Artist Space Grant from Brooklyn Arts Exchange through which she developed her work “Record” in 2012. Her ongoing project “calling,” initiated during the pandemic as a way to connect across distance, still lives at (917) 397-0954.

Her work has also been called “a finely crafted progression” (Lisa Kraus, The Philadelphia Inquirer) and noted for its “precision, attention to detail and unspecific but tangible sense of the barely remembered” (Andy Horwitz, Culturebot). From 2011-2018, she served on the selection committee for “The Bessie” NY Dance and Performance Awards. She holds an MFA from Hollins University/the American Dance Festival where she studied under the close mentorship of Donna Faye Burchfield, and a BFA from University of North Carolina School of the Arts.

Puerto Rican-born composer and multi-instrumentalist Angélica Negrón writes music for accordions, robotic instruments, toys, and electronics as well as for chamber ensembles, orchestras, choir, and film. Her music has been described as “wistfully idiosyncratic and contemplative” (WQXR/Q2) while The New York Times noted her “capacity to surprise.” Negrón has been commissioned by the New York Philharmonic, Bang on a Can All-Stars, Kronos Quartet, Prototype Festival, Brooklyn Youth Chorus, Sō Percussion, the Dallas Symphony Orchestra, National Symphony Orchestra, Opera Philadelphia, the Louisville Orchestra and the New York Botanical Garden, among others.



Angélica holds a master’s degree in music composition from New York University where she studied with Pedro da Silva and pursued doctoral studies at The Graduate Center (CUNY), where she studied composition with Tania León. She has collaborated with artists like Sō Percussion, Lido Pimienta, Mathew Placek, Sasha Velour, Cecilia Aldarondo, Mariela Pabón & Adrienne Westwood and is a founding member of the tropical electronic band Balún. As Artist-in-Residence at WNYC’s The Greene Space working on *El Living Room*, she created a 4-part offbeat variety show and playful multimedia exploration of sound and story, of personal history and belonging. She was the recipient of the 2022 Hermitage Greenfield Prize. Upcoming premieres include works for the Seattle Symphony, LA Philharmonic, Louisville Orchestra and NY Philharmonic Project 19 initiative and multiple performances at Big Ears Festival 2022. Negrón continues to perform and compose for film.

Photo of Adrienne by Whitney Browne, Photo of Angélica by Catalina Kulczar

[] ARTISTIC TEAM

Seth Easter (production designer) is an Emmy-award winning designer for theater, large scale live events, and broadcast. He has been collaborating with Adrienne since 2005, and their works together include Lullaby in Surrealism, Record, s o u n d i n g l i n e. Off-Broadway credits include The Summer Play Festival (Courting Vampires and How Love is Spelt at Theater Row Theaters) and The Boy In The Bathroom (Urban Stages) for which he received the New York Musical Theater Festival (NYMF) Award for Best Design. He also designed Sonnet Repertory Theater's Twelfth Night (for which his "sharp set" was hailed by the New York Times), Nighttime Traffic for NYMF at Urban Stages, Harry Connick Jr.'s run at the Neil Simon Theater, and James Taylor/One Man Band for PBS. Seth is a graduate of University of North Carolina School of the Arts.

Kathryn Nusa Logan (video dramaturg, projection design, assistant director) is a collaborative and interdisciplinary artist and dance educator who utilizes experimental art practices to explore perspective, lineages, and environment. Her current research is an investigation of collaborative dance with the camera, acts of agreement in improvisation, and genre-specific expectations of viewership. Through this work she seeks to interrogate the dominant gaze by engaging in new, somatic-based practices of looking and interacting with cameras. She is dedicated to the slow work of dismantling systems of oppression in the arts, which starts at the hyper-local level in her artwork and pedagogy, and through the collaboration of an Anti-Racist Working Group at The Ohio State University (u.osu.edu/arwg). She began working with Adrienne Westwood in 2011, and is grateful to be consistently diversifying her role in their creative collaborations. Kathryn holds a BFA from the University of North Carolina School of the Arts and an MFA from The Ohio State University's Department of Dance where she is currently teaching.

Brandon Epperson (coding and technology integration) works in design and custom software development for entertainment, fashion, and fine art industries after years of performing in classical and Broadway-related fields. He works on media centric events with interactive LED wall, projection, sound and broadcast camera delivery, high fashion, live music tours, dance,

interactive experiential, theater shows, interior installation, XR/AR television, VR and 360 workflows. He has 18 years of experience with different techniques of projection mapping and camera tracking for real-time effects. He specializes in custom media servers and CMS situations, workflows across many 3D-environments and programming languages, sound design, lighting design, data visualization, and UI development. Current and past clients include ABC News, Viacom, Sony, Alicia Keys, Momentum Worldwide, McCann Worldwide, Red Bull, IMG, Mercedes, Ferrari, Acura, Honda, Tiffany and Co, JP Connelly Productions, Verizon, Villa Eugenie.

Allison Costa (projection associate) is a dancer, creative technologist, and transdisciplinary artist, whose practice embraces tenets of emergent strategy, glitch feminism, and the risk/recovery practice of improvisation. She graduated with honors from Barnard College of Columbia University with a double major in Dance and Computer Science. Allison has worked at the Barnard College Movement Lab pursuing dance/tech creative research since 2019, while also performing as a freelance artist. She is a 2023 resident artist at Fabrica in Treviso, Italy. Her recent collaborations include Burnt Sugar/Danz Dance Conduction Continuum, Francesca Harper, Nona Hendryx, Ellis-Beauregard Foundation, Choreographic Coding Lab, SHIFT. Dance. Arts. & Media., Dishman + Co. Choreography, and e`lektron.art. Allison began working with Adrienne in Summer 2023.

Rebecca Fitton (ensemble and access practitioner) is from many places. She cultivates community through movement, food, and conversation. Her work in the dance field as an artist, researcher, administrator, and advocate focuses on arts and culture policy, fair labor practices, and disability justice. Her practice takes shape in studios, basements, warehouses, bars, grocery stores, rooftops, gardens, sidewalks, and streets. She served on Dance/NYC's Junior Committee from 2018-2020 and was selected to join Dance/USA's Institute of Leadership Training in 2021. She is an active member of The Bridge Collective and Dance Artists' National Collective. Fitton

[] ARTISTIC TEAM

holds a BFA in Dance from Florida State University and is currently pursuing an MA in Performance as Public Practice at the University of Texas at Austin.

Solana Yemaya Hoffmann-Carter (she/her) (ensemble) is a dance artist and Waldorf teacher living between New York City and central Jersey. Since receiving her BFA in dance and minoring in Religion and Philosophy at the University of the Arts, she has worked with many NYC based companies and projects, as well as, traveled internationally to pursue her passion of discovering and connecting with new people and places. Driven to work within creative spaces that continuously strive to provide an inclusive and equitable environment, she has found many opportunities to teach, which furthered her desire for a practice in education. Currently at the Sunbridge Institute she has launched into her studies of Waldorf education while keeping her language of movement always at the forefront.

Amanda Kmett'Pendry (ensemble) is a dancer hailing from Southern Maryland. Since receiving a BFA from The University of the Arts, in Philadelphia, she has had the pleasure of working with artists Jonathan Allen, Wally Cardona & Jennifer Lacey, Jodi Melnick, Sam Kim, Katie Swords, Teddy Tedholm, Romeo Castellucci, the Red Hot Chili Peppers, Adrienne Westwood and Netta Yerushalmy.

Katie Swords Thurman (ensemble) is a New York based dance artist. Since 2011, she has taught modern dance technique at The University of the Arts in Philadelphia, where she is an Assistant Professor. While at UArts, she has choreographed several original works in collaboration with her students and colleagues, and she has co-directed student educational and work-exchange projects in partnership with academic and art institutions in France (Ecole Supérieure Musique et Danse and CND Pantin), Belgium (Beursschouwberg Brussels, Royal Conservatory Antwerp), and Luxembourg (Trois C-L Centre Création Chorégraphique). She has performed or collaborated with numerous choreographers, including Douglas Becker, Daniel Charon, Daniel Condamines, Helen Simoneau, Adrienne Westwood and Jesse Zaritt. She was a performer with, and co-founder

of VIA Dance Collaborative. Her choreography having been seen worldwide has led her to expand her teaching throughout the United States, Europe and in Israel and Mexico. She received her B.F.A. degree from the University of North Carolina School of the Arts, and her M.F.A. from Hollins University/The American Dance Festival under the direction and mentorship of Donna Faye Burchfield.

Marissa Truitt (ensemble) is a dancer, choreographer, and teaching artist based in Brooklyn, New York. Marissa graduated from the University of North Carolina School of the Arts with a BFA in Contemporary Dance in 2020. Since graduating from UNCSA, Marissa has choreographed and directed her first dance film "Gū' Nū'Ku" which was later featured at American Dance Festival's Movies by Movers; received the Kenan Fellowship at Lincoln Center for the Performing Arts; performed in Doug Varone's DEVICES 7 Choreographers Showcase for choreographer Nicole Pierce's "And It Lingers," Kate Digby's "Search for Simurgh," and performed in Sarah Campen's "Fish Dance" dance film.

Sugar Vendil (ensemble) is a composer, pianist and interdisciplinary artist based in Lenapehoking, known as Brooklyn, NY. A late bloomer, she began making her own work after over a decade of primarily performing as a pianist with her ensemble The Nouveau Classical Project (2008-2021), and started dancing in 2020. Her compositions span acoustic and electronic music, and her interdisciplinary practice integrates sound and movement. Vendil's work germinates from a kinesthetic and improvisatory approach. Vendil was awarded a 2022 NPN Creation Fund grant and 2021 MAP Fund grant to support "Antonym: the opposite of nostalgia," a memoir of a Filipinx American childhood. Her work "Simple Tasks 2" is on Jennifer Koh's Grammy-award winning album "Alone Together." Vendil enjoys collaboration. In 2021, she scored Jih-E Peng's short film "May We Know Our Own Strength" based on Amanda Phingbodhipakkiya's installation of the same name and is currently a dancer in Emily Johnson/Catalyst's "Being Future Being." Her album, "May We Know Our Own Strength" is out on Gold Bolus Recordings.

[] ARTISTIC TEAM

Laura Witsken (ensemble) is a dance artist based in New York City. She currently works with choreographers Nicole Mannarino, Katie Swords Thurman, and Adrienne Westwood. Laura has performed at The Invisible Dog Art Center, The Jam Handy, Judson Memorial Church, Lincoln Center Hearst Plaza, MOTiVE Brooklyn, House of Yes and in public spaces such as Central Park, Brooklyn Bridge Park, Squibb Park, and Washington Hall Park. Laura was a 2022 Artist in Residence at MOTiVE Brooklyn, guided by dramaturgical exchange with Sydney Donovan (Philadelphia). Laura collaborates with Jordan Reanne Patt (New York City) in their ongoing creative process, titled PORES. Laura has worked in administration and production development for Nicole Mannarino since 2021, was the Company Assistant for MICHİYAYA Dance (2020-2022), and was the production assistant for Adrienne Westwood's *sounding line* (2019). Laura is a Certified Comprehensive Pilates Instructor who teaches regularly at Pilates Habitat (NYC) and facilitates her own Pilates programming. Laura received her BFA in Dance and minor in business from The University of the Arts (Philadelphia, PA).

Nick Yulman (instrument designer) works with sound and technology in a variety of ways including musical robots and interactive installations. He has presented his own work at venues around the world and has collaborated extensively with composers, choreographers, animators, designers, and other artists. He studied and taught creative technology at NYU's Interactive Telecommunications Program. He is currently Head of Design & Technology at Kickstarter and previously worked with the national oral history project StoryCorps.



photos by Whitney Browne



[] DEVELOPMENT PARTNERS

BRIC Brooklyn (2021)

Lincoln Center for the Performing Arts (2022)

MOtiVE Brooklyn (2022)

SLIPPAGE Lab at Northwestern University, Dir. Prof. Thomas DeFrantz (2023)

Barnard Movement Lab at Barnard College (2023)

Anticipated to premiere at ODC Theater,
San Francisco in 2025.

CONTACT & MORE INFORMATION

adriennewestwood.com

[@adrienne.westwood.projects](https://www.instagram.com/adrienne.westwood.projects)

[] IS A PROJECT OF VIA COLLABORATIVE ARTS CORPORATION

Photo by Toby Tanenbaum